



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

gress," of which we hear so much, but see so little. The orchestra, under the skilful *bâton* of Signor Arditi, played the *Leonora* overture so magnificently as to cause an enthusiastic demand for its repetition, which demand was acceded to so promptly as to prove that reforms which are gradually making their way at St. James's Hall, have not yet crept into so conservative an institution as the Royal Italian Opera. No novelty has been given during the month; but some of our favourite singers have returned to us, and been received with the usual cordial welcome. Mdlle. Ilma de Murska has been singing in *Linda di Chamouni*, with even more than her usual success; and has also strengthened the cast of *Il Flauto Magico*, by undertaking the exacting music of the "Queen of night." Mdlle. Scalchi, Signor Naudin, and Signor Ciampi have also appeared; and the fusion of the two companies is already beginning to be attempted in casting the operas. Let us hope that this laudable attempt may not be frustrated by any caprice or petty jealousies on the part of the artists.

#### CRYSTAL PALACE.

THE excellent Saturday Concerts at this establishment closed on the 17th ult., to the great regret of the many who have now learned to consider these performances as amongst the most advanced of the day, not only as to the execution of the works, but as to the immense number of unfamiliar compositions constantly included in the programmes. On the 3rd ult., a most interesting feature in the Concert was the *Prometheus* music of Beethoven, which in its entire state has, we believe, never before been performed in England. The overture is well known; but the dance music—some (especially that written for Signora Casentini) elaborated to the highest degree—is perfectly charming. A March, performed during a dance of Bacchus, and the Finale to the work are also notable examples of how a great genius can invest even a ballet with an interest which not even many years of neglect can effectually destroy. At the last Concert of the series a very good performance of Beethoven's *Choral Symphony* was given; and Herr Reinecke played with much effect his pianoforte Concerto in F sharp minor.

#### THE ORATORIO CONCERTS.

HAYDN'S *Creation* was performed at the fourth of these concerts on the 21st ult., the principal vocalists being Madame Lemmens-Sherrington, Miss Annie Sinclair, Mr. Sims Reeves, Mr. A. Byron (who replaced Mr. Montem Smith, absent from indisposition), and Mr. Lewis Thomas. The bright music allotted to the principal soprano in this Oratorio is admirably suited to display the best qualities of Madame Sherrington's voice and style; and it is scarcely necessary to say that the whole of her part was given throughout with a purity and truth of expression thoroughly in accordance with the intention of the composer; "With verdure clad" of course exciting the largest share of applause; but many bits (the soprano in the trio and chorus, "The Lord is great," for instance) being infinitely more perfect as an artistic realisation of the simple beauty of the music. Mr. Sims Reeves gave the solos which fell to his share with the utmost expression; "In native worth," especially being a model of truthful vocalisation; and we are glad to record that, as usual, he declined the encore which, as a matter of course, was proffered to him. Miss Sinclair again gave evidence of a good voice and careful training in the solo, with chorus, "The marvellous work;" and Mr. Byron acquitted himself exceedingly well of a rather thankless task—so well, indeed, as to make us hope that he may eventually prove useful as an oratorio singer when not called upon, as in this case, to supply the place of a brother artist. In the bass music, Mr. Lewis Thomas was really excellent; the fine song "Now Heaven in fullest glory shone," and the well-known "Rolling in foaming billows," being delivered with marvellous power and earnestness. As a whole, we consider that this was the best performance yet given by the choir under Mr. Barnby's direction. Whether the members have dis-

covered that perfection is only to be attained by rigidly yielding to one controlling mind, and that mind the conductor's, we cannot say; but certain it is that we scarcely remember to have heard Haydn's beautiful choruses go so uniformly well. Not only were "The heavens are telling," "Achieved is the glorious work," and other well known pieces given with extraordinary precision, and due attention to gradations of tone, but in all cases where the choir was united with the solo voices, the delicacy with which the choral parts were woven in was perfectly charming; and we trust that Mr. Barnby and the members of his vocal corps duly appropriated to themselves a considerable portion of the applause with which these "numbers" were greeted. The orchestra was excellent; and Mr. Barnby conducted with that care and judgment which he has shown throughout this series of concerts.

#### MISS AGNES ZIMMERMANN'S CONCERT.

THE second *Soirée Musicale* took place at the Hanover Square Rooms, on the 13th ult., when an excellent programme of chamber music was provided. Bach's Sonata, in A major, for pianoforte and violin, was a real treat to all lovers of his music, which although characteristic of a past age, seems to give unqualified pleasure in the present; a fact proved not only by the applause with which the composition was received, but by the real interest which it excited during its performance. It was played to perfection by Miss Zimmermann and Herr Deichmann. Mendelssohn's posthumous Pianoforte Sonata, in B flat (Op. 106), most severely tested the powers of the Concert-giver; but we need scarcely say that Miss Zimmermann was in every respect fully equal to the task. The first movement, especially, was dashed off with a vigour and impetuosity which left nothing to be desired; and in the quaint and fanciful *Scherzo* she displayed the utmost neatness and elasticity of touch. Miss Zimmermann also played (with Herr Daubert) three "Morceaux," for pianoforte and violoncello, by Rubinstein, which, although cleverly written, and excellently performed, created but little interest. The Concert concluded with Schumann's Quartett, in E flat (Op. 47), for pianoforte, violin, viola, and violoncello, a thoroughly representative work, which was finely rendered by Miss Zimmermann, Herr Deichmann, Mr. Zerbini, and Herr Daubert, and warmly received by the audience. Mr. Joseph Barnby's Choir gave several part-songs during the evening, amongst the most effective of which were Macfarren's "Sands of Dee," Sullivan's "Joy to the victors," and two of Miss Zimmermann's composition, "Lordly Gallants" (performed for the first time) a highly meritorious work, and a Fairy song; "Come, follow, follow me," which was enthusiastically encored.

#### MR. HENRY LESLIE'S CONCERTS.

A VERY excellent Concert, chiefly composed of choral music, was given on the 22nd ult., which was well attended. The madrigals and part-songs selected for the occasion were rendered in that careful and artistic manner which alone can reveal the beauty of these compositions, and were thoroughly enjoyed by an audience, evidently attracted by the legitimate claims of the choir. A new part-song, by Mr. Leslie, "Arise, sweet love," was received with well deserved applause; and the "Bacchus" chorus, from *Antigone*, also produced a marked effect, although a composition scarcely perhaps admissible into a Concert without an orchestra. Mr. Sims Reeves sang "The Pilgrim of love," and the "Requital," with his usual effect; and gave, for the first time in London, Brinley Richards's "Cambrian Plume," which elicited an unanimous encore, and will no doubt seize hold of the loyal and patriotic sympathies of the public with the same irresistible force as "God bless the Prince of Wales" has already done. Miss Ada Jackson was eminently successful in both her songs; and Mr. Wehli satisfied the admirers of the "brilliant" school by his pianoforte performance.